

# Jarvis-Gann: 'Would shut us down'??

by Maria Barrs

If the Jarvis-Gann initiative passes on the June ballot, it could have a crippling effect on Hartnell College.

"Basically, if you take the literal interpretation of it, it will shut us down," declares Dr. Gibb Madsen, president of the college.

Local property taxes are the major

source of revenue for the school. Under the Jarvis bill, property taxes would be slashed to no more than one percent of the 1975 assessed value of all property. This would mean that the school budget (currently about \$7.5 million) would be cut by about \$3.5 to \$4 million a year. The bill does not specify how the revenue would be replaced.

With such a major loss of money, large cutbacks in spending would have to be made. If the bill passes, the school will probably put a freeze on employment. Dr. Madsen has stated that, if necessary, he personally would take a 10 percent cut in salary. However, if every employee took a 10 percent cut in pay, only about \$470,000 would be saved.

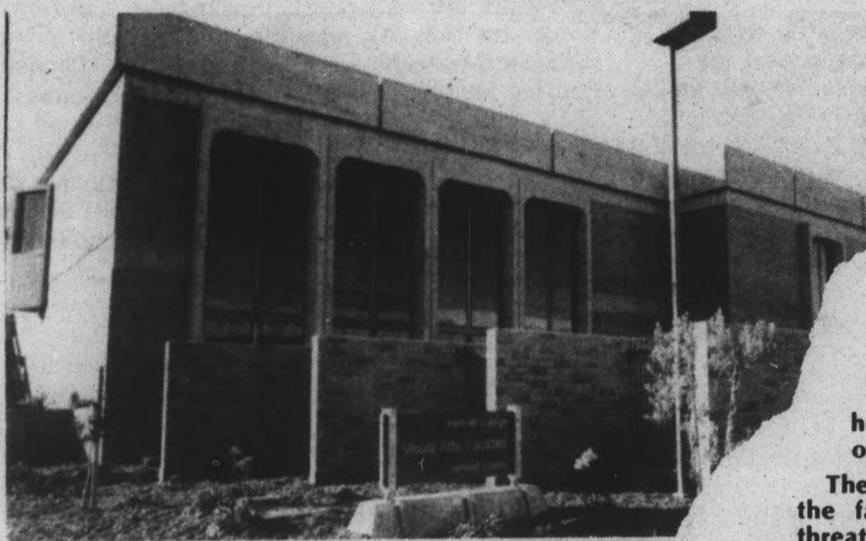
The problem posed by decreased local funding would be compounded by the loss of state money. The college receives approximately \$950 per student each year from local government. The state pays about \$450 per student per year for average daily attendance (ADA). If, for example, the journalism program had to be eliminated, and the 70 students involved dropped out, the school would lose approximately \$31,000 from the state, in addition to the decrease in local funding.

Hartnell College's many special programs and services (the American Indian Program, the athletic department and the Child Development program) are likely to be the first to be sacrificed if the Jarvis measure is enacted and no alternate sources of revenue are found.

"I am leery of the whole thing. If we cut back on taxes, we will hinder our education program, which will affect all of us in education, at all levels," says Manuel Rivera, acting head of special student services. "Financial aid is needed by a large number of students at Hartnell to fulfill their educational goals. Students who cannot afford to attend will be prevented from receiving a decent education. Financial aid is supported by local, state, and federal money, which is the backbone of our existence."

"The Jarvis-Gann initiative would be devastating to all colleges and schools in California," believes Fran Mooney, director of the American Indian Program at Hartnell. "By definition, it would affect our program adversely."

"We'll have to cut back on supplies and work with much less money," predicts Bob Kelley, director of athletics. "Protective equipment and first aid are our primary concern. Other than that, students would have to buy their own supplies, such as rackets and balls. We'd supply the facilities and instructors but the student would have to take care of the rest."



--photo by Mark Wilkes

MAR 3 1978

## Jarvis bill: tax relief equals school shutdown?

"...it will shut us down..." was the reaction of college president Dr. Gibb Madsen to the Jarvis-Gann tax initiative.

The measure, designed to offer tax relief to homeowners, would have disastrous effects on schools if no substitute funds are found.

The Visual Arts Facility, shown above, is one of the facilities on Hartnell with one or several threatened programs. Although an effort would be made to cut all programs equally, many would simply face extinction.

PANTHER

# SENTINEL

12th issue, 47th year

March 3, 1978

Hartnell College, Salinas, CA.

## (Skate) wheels in motion: roller derby set for March

After a four-year absence, the Bay Bombers are returning to Salinas to tear up the banked track and prepare for the '78 season and hopefully another championship season.

The International Roller Skating League, otherwise known as Roller Derby, has come back after a stint on the east coast and will play the Brooklyn Red Devils on March 11 at 8 p.m. in the Hartnell gym.

### Four enter race for B of A money

Four Hartnell sophomore students will compete in the Bank of America Community College Awards program, with a possible cash award.

Nominees are: Elaine Tobosa, Gabriel Salinas, Lori Gularce and Jose Moncada.

These students will compete against other community college students from neighboring colleges, March 29 in Salinas.

The winners, who receive \$250, will be selected on the basis of academic record, school and community activities, character and leadership qualities.

The Bay Bombers have made a few changes since their trip to the eastern seaboard. They have acquired Bill Groll, Mike Gamon and Judi McGuire, all of whom have many years of experience behind them.

The Red Devils, with former Bomber Cal Stephens and fiery Anne Calvello, should set the scene for an exciting evening.

In the final event April 27 in San Francisco, event winners will compete for prizes of \$2,000, \$1,000 and \$500.

### Lorenzo declared ASHC veep

Fidel Lorenzo, president of the American Indian Club, is the new vice-president of the Associated Students of Hartnell College. Lorenzo, a write-in candidate who received three votes, was unanimously selected to fill the position which was vacated when former vice-president Donna Rayburn moved to Sacramento.

Tickets are on sale at the Community Service Box Office, Jim Gattis, and Dick Bruhn's. Prices are \$4 for adults, \$2 for kids 12 and under. Tickets will also be sold at the door.

### Indian student receives scholarship

Friday, Feb. 24 may have been a good day for Alfred Gonzales, Jr.

That was the day Dr. Gibb Madsen, president of Hartnell College, presented Gonzales with a scholarship from the Booster Club of Stuart Indian School in Carson City, Nev.

Gonzales, who was student body president at Stuart High School, was chosen for the award on the basis of

academic merit, self-discipline, citizenship and character.

A Pima Indian, born on the Gila River Reservation in Sacton, Az., Gonzales is now a freshman carpentry major at Hartnell.

Gonzales says, "I would like to be a woodshop instructor but I will work first as a carpenter." He added, "I am very thankful to the Booster Club for giving me this scholarship."

Welcome To  
The Panther Sentinel  
Open House - VAF-209

Friday, March 3

1-3 p.m.

Coffee and donuts will be served.

INSIDE

Popular Popular  
Culture  
cont.  
pps. 6,7,8

Rock?  
in  
Salinas?  
pg. 5

Playoff  
opener  
results  
pg. 9

Looking  
at  
Len  
pg. 11

Things  
to  
come  
pg. 12

**Editorial****Jarvis-Gann: Tax and program cuts**

Dr. Gibb Madsen.... "it will shut us down"

Dr. Manuel Rivera.... "it will hinder our education program..."

Fran Mooney.... "(it) would be devastating..."

Bob Kelley ..... "all programs will be affected..."

On the June ballots will be Proposition 13, the Jarvis-Gann initiative. Passage of this bill would appeal to long-overtaxed home and property owners, since it aims to reduce taxes to no more than one percent of the appraised market value of a property. Furthermore, increases in the amounts of taxes paid would be restricted to two percent per annum and would require the approval of two-thirds of the "qualified electorate."

All this is good news for home and property owners but users of public schools, fire, police and community services will find fewer such

services available due to budget and service cuts necessary because of the drastic reduction in tax revenue.

This reduction, some \$7 to 8 billion for the state and \$3.5 to 4 million for the Hartnell College District, may be compensated for by increases in sales tax (from the current six percent to a proposed 12.5 percent), corporate income taxes (from the current nine to 44 percent), bank income tax (nine to 44 percent), elimination of the 50 percent business inventory tax exemption, or a 150 percent increase in personal income tax.

The \$3.5 to 4 million reduction in Hartnell's operating budget would result in drastic or even disastrous cuts in many programs. Among the program with a high to virtually certain chance of being reduced or eliminated because of such cuts would be athletics, theatre, music, journalism, and the child development program. Many of

Hartnell's students would be affected by these program cuts/eliminations.

Panther Sentinel reporter Maria Barrs begins a series of articles on this issue of the Panther Sentinel to inform you as to various effects the passage would have, alternative means of taxation and comments by various persons affected.

As the passage or non-passage of this initiative will affect Hartnell students, faculty, administrators and the entire Salinas community, your comments are requested. If you have questions about the bill, its possible ramifications or a suggested alternative, write to the Hartnell Panther Sentinel, 156 Homestead Ave., Salinas. Share your views: it is unlikely you are alone in them.

When July 1st rolls around, it will be too late to do anything but complain about the results of the election. Now is the time to have your opinions heard and to make them count.

**open forum**

Communications on any subject are encouraged from members of the college and community. Letters should be no longer than 300 words and typewritten if possible. All letters are subject to editing to fit space requirements. Each letter must be signed, although signatures will be withheld on request.

Letters should be addressed to the Hartnell Panther Sentinel, Hartnell College, 156 Homestead Ave., Salinas CA. 93901 - Room VAF 209. Please include your phone number for verification.

**To the Editor:**

I'm a student at Hartnell and I have a few words to say to all Hartnell students about the Jarvis Initiative which will be on the upcoming June ballot. On the surface the Jarvis Initiative sounds like a good idea, a good deal for families who own and live in their own homes and for retired people on fixed incomes. It proposes to reduce property taxes from 6 percent to 1 percent of the 1975 assessed valuation.

But this does not break down as simply as it might sound on first glance. First of all is the fact that 65 percent of all such taxes are paid by businesses, especially big businesses, like the Southern Pacific Railroad (the largest private landowner in the state). Why should the railroad and other big businesses get any kind of tax break at all? Secondly, the Jarvis Initiative will provide this "windfall" tax break to landlords with no provision of this saving being 'trickled down' to tenants. So, whose side is Jarvis on?

I have a feeling that a lot of homeowners might see this measure as their salvation from high taxes. But if the biggest chunk of this tax break goes to the business and landlords, then the revenues needed to run the schools, etc. will have to come from somewhere, probably the little guys other pocket. School and county programs will more than likely be slashed.

Well, the Behr bill is being debated in Sacramento right now to do just that, cut off the Jarvis measure.

I'm wondering where Jarvis is coming from in authoring this Initiative; how come he didn't exclude businesses from this measure? How come he didn't provide for tenants sharing in the tax break?

This measure needs to be exposed for what it is. It needs to be defeated at the polls in June. Anyone interested in working in this County to organize against this Initiative can contact me at my home, 757-2115. Gary Karnes

**From where I stand**  
**Sheila E. Toner**

... it seems we have a problem with children on the Hartnell campus. Before anyone jumps to the conclusion that I am anti-child, or that I feel children don't have a right to be on campus, let me state that I love kids and I think it's great to integrate adult's and children's learning programs on one campus. Some problems have arisen from this arrangement, tho'.

For example: I was sitting by the window at the top of the stairs in the VA (Veterans Administration building last Friday, waiting for my ride, when a child burst in thru the glass doors and slid across the tiled floor on his knees. Another child followed close behind the first. Naturally, my friends and I ordered the children to stop their rambunctious game. Scared by our outburst, the children scooted down the stairs.

A few weeks ago I had a similar experience while walking past the pool area. Three boys on bicycles rode past me rather quickly. One kid, however, ran into me. "Sorry," he explained, "I don't have any brakes!"

It's not the tire treads up my backside that bother me (tho' they do make it difficult to sit down). But I am really worried that some child is

going to hurt him/herself seriously in some silly shenanigans on campus. Children don't have enough experience to realize the truly dangerous consequences of speeding up and down the handicap ramps or of body surfing thru the Hartnell halls. If the problem isn't corrected soon, some child is going to end up in the hospital and the college will have a lawsuit on its hands.

I know, from conversation with Dr. Madsen, that the administration is aware of the situation and is taking steps toward prevention. I believe, however, that this is not something that only the administration can solve. Students should take the time to reprimand children behaving foolishly: we are all responsible for the safety of children around us. A little cooperation from parents in the neighborhood is also in order.

As a community college, Hartnell is here to serve all people in the community. Unfortunately, it is easy to forget that children are also part of that community. The buildings are mainly designed for use by adults, without safeguards for the irresponsible behavior of the children who also come to learn and grow at Hartnell. Closer supervision might be enough to correct this deficiency, but it must be a joint effort: the school, the students and the parents must work together.

**In case you missed it...**  
**Regina Costa**

In more than 800 pages of documents, released through Freedom of Information Act filings and made available to the Los Angeles Times, the CIA has acknowledged that it was involved with the University of California in various capacities.

What was not in the documentation that was released, what the L.A. Times did not report or discover and what is known by a few individuals who have access to the information is that the University of California received more than \$212,000 to conduct chemical research for the CIA under the auspices of the Army.

According to the Inspector General Report, March 1976, from 1951 to 1960 at least 48 different research institutes including universities, corporations and private institutes received approximately \$26 million with which to carry out research for experiments which were being conducted at the Edgewood Arsenal in Maryland.

The University of California received \$159,800 of this money.

According to an U.S. Army report entitled "Use of Volunteers in Chemical Agent Research," some of the purposes of the experiments were to study "Endocrinologic effects of altered consciousness"; "Compounds affecting the central nervous system, man, animals"; "Neurological action of Chemical Warfare agents"; "Drug effect and complex behavior"; and to "Study behavior during administration of LSD-25, Mescaline."

The university also received \$30,000 for "Collection and Study of Plants Containing Disabling Substances" and \$4,800 for "Collection of Biologically Active Substances from the Natural Sources."

**EMERGENCY PHONE NUMBERS**  
**On Campus: Ext. 222**  
**On or off campus: Dial 911**

**PANTHER SENTINEL**

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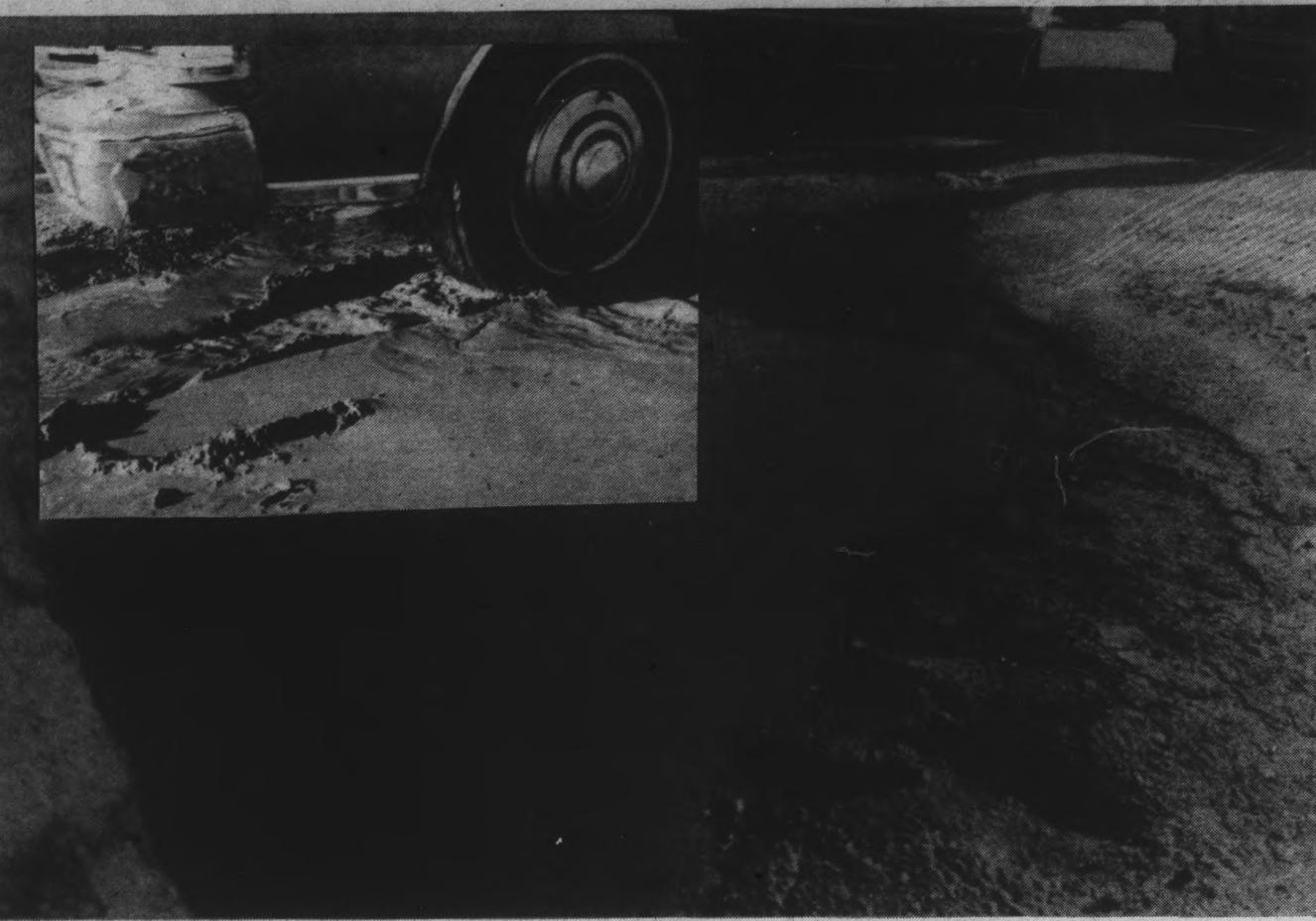
Deadline for the next issue of the Panther Sentinel is noon today. Deadline for the March 17 issue is noon, March 10.

Members of the Associated Collegiate press, community College Journalism Association and Journalism Association of Community Colleges.



1977

Park your cars  
with care  
if you think you dare



No, folks, it's not the ol' swimmin' hole. This used to be a parking space in the lot in front of the Visual Arts Facility. Some months ago a small "ding" occurred in the road surface. Months of neglect later, that one-time parking space has become a near-swamp. We at the Panther Sentinel wonder when conditions will become bad enough to warrant repairs.

--photos by Sheila E. Toner

## Plastered Platters 'Doc' Moseley

RONNIE MONTROSE: "Open Fire" (Warner Bros. BSK 3134)

To his fans (of which yours truly is one of the biggest), the name of Ronnie Montrose is synonymous with high energy, axe-bending Rock and Roll, ala "Rock Candy," "Bad Motor Scooter" and "I Got The Fire," some of his early collaborations with Sammy Hagar and company.

Thus, a warning to Montrose fans who haven't heard this album yet: It ain't the same old song and dance.

First, there are no lyrics on the album. Not that Montrose needs any. He plays damn near every string instrument in existence, and this is his

solo...repeat, solo, debut, so why have some front man stealing the spotlight? (This is, in effect, what Hagar did on the early Montrose albums, and perhaps he wants to avoid a further chance of re-occurrence.)

Second, with old partner Edgar Winter ("They Only Come Out At Night") producing and playing, the album has heavy synthesizer overtones, most of which are used quite effectively. Ex-Montrose-ites Alan Fitzgerald and Jim Alcivar also lend a hand or three.

Far and away, the best track is "Mandolinia," featuring, oddly enough, Winter on the Moog sequencer bass. Montrose plays mandolin, mandocello and guitars on the tune, but it's the bass work that melts the fillings in your teeth.

Following is the old blues classic, "Town

Without Pity," which brings nostalgic recollections of Eliot Ness and the Untouchables. (This tune originally had lyrics, but they have been deleted, probably to keep with the flow of the album.)

Also of some interest is "My Little Mystery," which Montrose wrote for Tawn Mastrey of KSJO. According to reliable sources, the two are or were more than just friends, but that's none of our business.

Montrose fans, who, in attendance of a concert, yell obscenities when he goes into an acoustic solo will probably not enjoy this album. Those who appreciate how tremendously talented the man is, and are not adverse to change, will.

Eat your heart out, Sammy "Bubblegum" Hagar.

## Counterpoint Roger Knopf

Summing up my view of music history can be done in one paragraph: The medieval period watched music develop from simple one line songs (melody only) into the beautiful - even though also simple - songs (melody only) into a beautiful but simple polyphony (melody plus harmony) that almost anyone could sing or play. Baroque brought emphasis on rhythm and rhythmic texture, a dancing driving style culminated by Bach. The classical period - remember, this is one man's opinion - saw most composers groping around for something to do after losing the direct beauty of the Baroque by not yet discovering the subtlety of Romanticism. Notable exceptions are found in the works of Mozart and Haydn.

In Romanticism, music aspired to great, grandiose things. Huge orchestras, huge symphonies, huge personalities - Beethoven, Brahms and Wagner. Then came the 20th century. That would require more space to discuss than I want to give it now.

This rather broad generalization explains why I am an early fan. It was a more participated-in art form than later styles. Not necessarily more beautiful, just simpler. They did it then, now how can I do it?

First, you need an instrument. The one instrument that is widely available, inexpensive, easy to learn occupies about the first two or one-half feet directly below your nose. With a little practice, anyone can learn to sing well enough to enjoy it.

Second, you need music. If you are not composer material (like most of us) a good place to start would be the Anthology of English Medieval

and Renaissance Vocal Music, edited by Noah Greenberg and published by The Norton Library. This \$2.95 paperback contains 47 songs for two to six voices. The Hartnell library has a copy or you can buy yours if you need more than one. I got mine at Musica Antiqua in San Francisco but the local bookstores should be able to help you out. One copy should do for every two or three singers.

Third, you need to be able to connect the written notes with their proper sounds. This is where most people run into trouble. If you read music, a piano is great. However, most of us peons can't afford one. In a more reasonable price range, like \$7, you can get an item called a "chromatic pitch pipe" at Gadsby's. Get the one in the key of "C". Just find the right hole (it's marked on the pipe), blow and there is your note.

This is the big choral event of the spring. This two hour baroque oratorio will be performed by the Hartnell Community Chorus on March 10 at 8 p.m. in the Performing Arts Theater, and on March 12 at 4 p.m. in the San Juan Bautista mission.

Chorus, soloist, orchestra and some actors make up the crew for this staged production. David Dunlap, the up-and-coming baritone from Los Angeles will sing Jesus. Tenor Gene Manners will sing the important Evangelist role. Both Dunlap and Manners sang in the St. Matthew Passion last year and were terrific.

Another concert which should be dynamite is the Stephen Tosh Visual concert. Tosh is a local composer of real note (pardon) and quite an imaginative person. I'm really looking forward to this concert on March 5 at 4 p.m. in the Theater.

Other concerts coming up are the College Choir concert, Theater, March 26 at 8 p.m., and the Gary Beswick Violin recital on March 29 at 8 p.m. in PA 125.

## "Uncle Vanya" Terry Murphy

Almost flawless performances by all highlighted the Hartnell Theatre's production of Anton Chekov's "Uncle Vanya."

Perfect casting and the way the actors complemented each other added to the evening's enjoyment.

Of course, no one expected a less than perfect performance from instructor Ron Danko. And a perfect performance they got. Danko shined as Astrov, the district doctor.

Simon Kelly offered a strong performance as the professor on whose estate everyone is living. He was very believable as a cantankerous old man.

Splendid is the only way one can describe Rosamond Boodrick's characteristic of Yelena, the delicate, bored young bride of the professor. Amid all sorts of situations, she breezes along in search of adventures and never really finds it.

In both his direction and acting, Nick Zanides, also director of the Summer Theatre's production of "A Flea in her ear," stood out.

Murjane Tomas was very good as the professor's daughter. She had a quality that made her believable as the shy sheltered girl looking for love.

Harold Peiken turned in a fine, understated performance as an impoverished former estate owner.

Also doing fine jobs in minor roles were Bess Greenly, Gertrude Chappell in dual roles, and Vitaly Volensky.

## Area vets address trustees on AHT decision

by Regina Costa

"I'm not in favor of a half-way program," said Salinas veterinarian Dennis Hoeft. "It should be done right or not at all."

Whether or not the Faculty Office Building, (FOB), will be remodeled into a clinic for an accredited Animal Health Technology (AHT) program at Hartnell is the question the Hartnell Governing Board will decide on March 14.

For several months Dr. Morris Barenfus, director of the AHT program at Hartnell, has appeared at Board meetings attempting to convince the trustees of the need for an AHT program at Hartnell which would be accredited by the American Veterinary Medical Association. For the program to be thus accredited, Dr. Barenfus and several members of the area veterinary community suggested that Hartnell have an on-campus clinic.

Animal health technicians are the registered nurses of the veterinary profession. They receive extensive laboratory training and when accred-

ited, are able to assist vets in many operations and to perform other, smaller tasks which would otherwise have to be performed by the vet.

There are presently 18 students, all women, enrolled in the Hartnell program, which was supposed to train a new group every two years.

The cost of remodeling the FOB could run as much as \$300,000 and

the suggestion was made that the AHT students could be transported to a veterinary hospital located off-campus and receive their lab training there and their classroom training at Hartnell. However, Barenfus told the Board that there was a better chance of receiving accreditation if the clinic was on campus.

"From the standpoint of renovat-

ing that bombshelter (FOB)," said trustee William Bryan, "... we're going to have to do something with it."

So far, trustees Craig Wiley, Larry Blomquist and James Schwefel have objected to the AHT program because of the possibility that students could not immediately find employment. The high cost per student is also a deterrent.



A cow belonging to the Hartnell College registered Black Angus herd reclines in its pen at the East Campus. Lying in a mixture of mud and manure, the creature's image is reflected in a pool of water and urine. Some students at the East Campus have alleged that the herd is being mistreated.  
—photo by Sheila Toner

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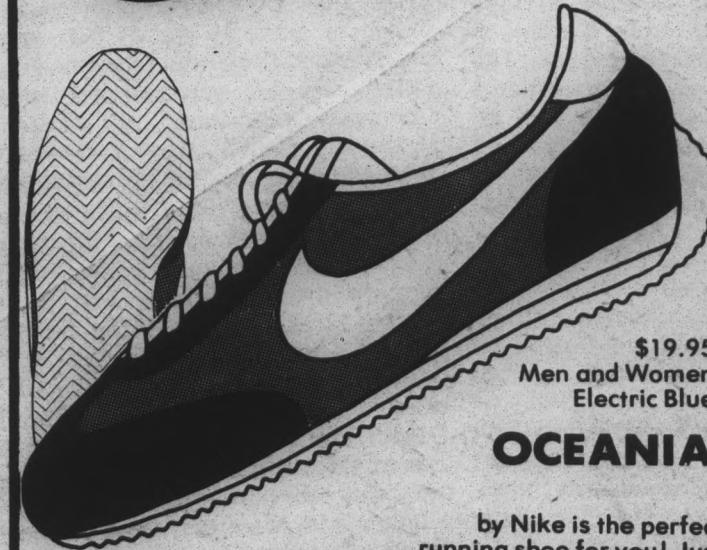
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# An honest-to-God concert...in Salinas?

by "Doc" Moseley

From overhead, the line outside Sherwood Hall must have resembled the Salinas River, twisting and winding its way through the valley, overflowing its banks. A bearded young man was vending handmade roach clips at two bucks a shot. A young woman approached each person in line, pinned a small American flag on their lapel, and asked for a donation to some obscure charity.

An authoritative looking man said through a handheld bullhorn, "Tickets for the eleven o'clock show will not be honored at this show. If your ticket does not say 'seven-thirty,' please do not remain in line."

The line moved slowly, as a mountain climber; take four steps and stop. People drank beer and bourbon and smoked dope with their new roach clips in excited anticipation of what was about to take place.

Attempts had been made before. They had been poor, at best. Most failed.

But finally, in Salinas, on Saturday, Feb. 18, an honest-to-God rock concert with a "name" group, Journey. Everyone wanted to be there, and nearly everyone was, for it would be a night to remember. An honest-to-God rock concert.

All males were searched at the door, and there were 30-gallon trash containers filled with contraband. How can you go to a rock concert without something to screw up your head?

Vendors inside pushed Journey 'T' shirts, Journey caps, Journey posters. Many relented to their cries. After all, one had to prove one was there.

At 7:15, a man approached a microphone on stage and announced "one of Journey's favorite bands, Mile Hi."

The crowd applauded, but with a noticeable lack of enthusiasm. Who the hell was Mile Hi?

Mile Hi ripped through 35 minutes of nonstop hard rock. All the songs sounded the same. They made one futile attempt to get the crowd up. One young man's response was that well-known gesture, sometimes with his right and sometimes with both.

Who the hell was Mile Hi? The people came to see Journey.

The man approached the microphone again, announced a few upcoming concerts in the area, and that "Journey'll be out in about

twenty minutes to kick some ass." The crowd roared.

Thirty minutes later, Journey appeared. The crowd roared again. This was it. Steve Perry's dynamic vocals flooded Sherwood Hall. Neil Schone made his Gibson stand up and beg. Aynsley Dunbar cut loose with a twelve-minute drum solo that caused the crowd to scream for more. Perry spotted a young girl on her boyfriend's shoulders going crazy with delight. He smiled broadly and waved to her. She waved back. He was loved. Journey was loved.

They finished their single set and left the stage. The crowd pleaded for them to return for just one more. They did, after holding the crowd in suspense for five minutes. Journey jammed some more and left, this time for good.

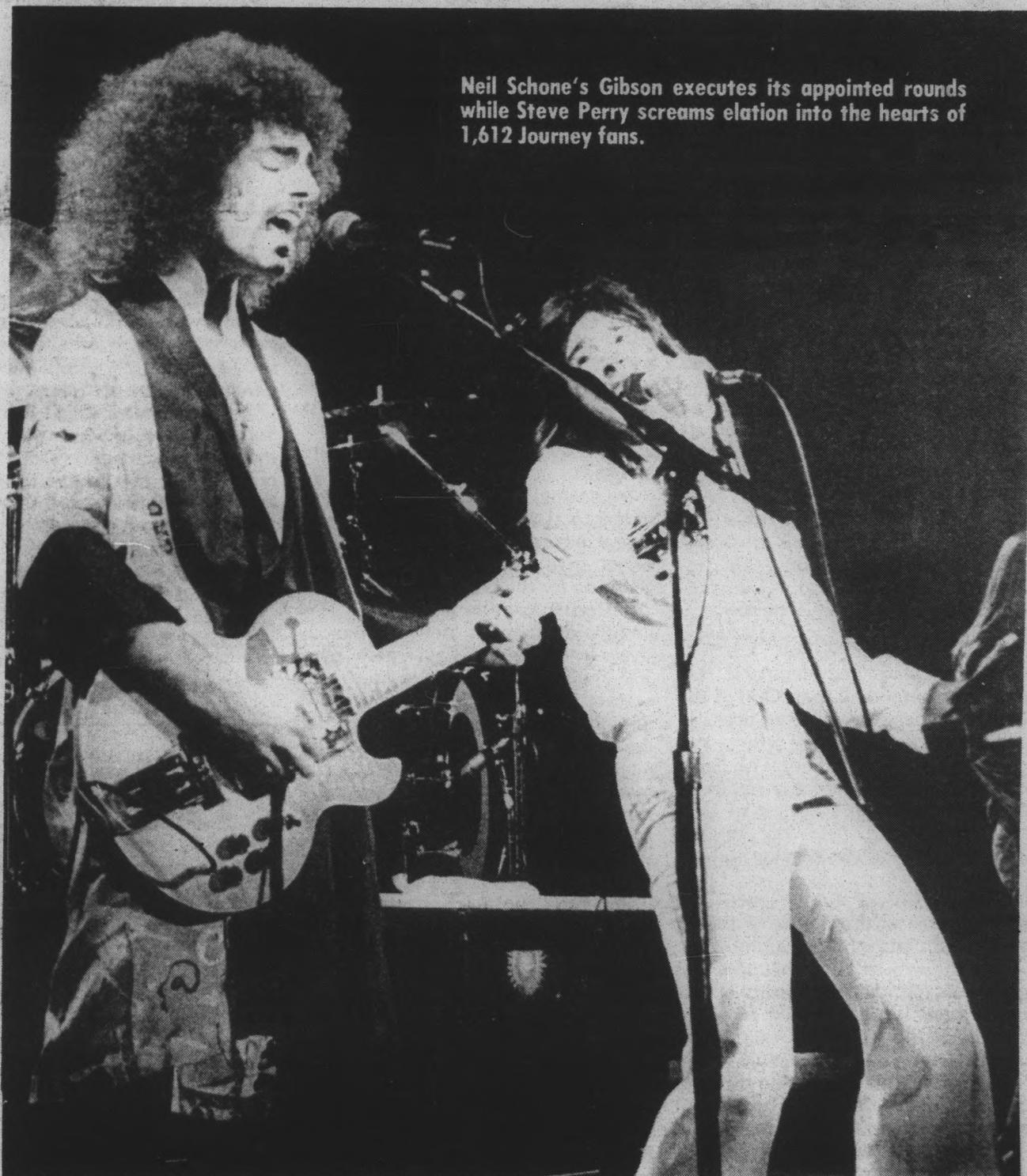
It was over. The night to remember was a memory. But at least, you could tell your friends you were there.



Pssst...hey, wanna buy a gen-you-wine Journey 't' shirt? Tell ya what I'm gonna do...

All photos by  
Tom Van Dyke

Neil Schone's Gibson executes its appointed rounds while Steve Perry screams elation into the hearts of 1,612 Journey fans.



Neil Schone bends his axe.



**Editor's note:** This is the third in a series of 15 articles exploring "Popular Culture: Mirror of American Life." In this article, George Gerbner, Dean of the Annenberg School of Communications at the University of Pennsylvania, discusses the economic interrelationships between the popular culture industries and their publics. This was written for COURSES BY NEWSPAPER, a program developed by University Extension, University of California, San Diego, and funded by a grant from the National Endowment for the Humanities.

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By George Gerbner

Popular culture is the stories we share every day. Call it news, fiction, education, mythology, or just media, that great and uniquely human process governs what we do.

Who is the most prolific and tireless story-teller in your home? It used to be the parent, grandparent, or older sibling. Today in most homes it is television--by far. Television has achieved what all emperors and popes could only dream about: a pulpit in every living room, with a charismatic messenger providing the common ritual of entertainment and information with a central underlying sales message for all.

The story behind this great transformation of society is the story of how we allocate and use our popular cultural resources. Who pays for what to whom?

For most of human existence, public story telling was a handicraft process, conducted face-to-face and administered by a priestly or noble hierarchy. Payment for it was extracted in the form of tribute or tithe and justified in terms of cosmic order. Tradition, memorization, incantation, and authoritative interpretation of scriptures ruled the day.

#### CULTURAL MASS PRODUCTION

The industrial and electronic revolutions changed all that. One of the first machines--the printing press--began mechanized story telling and cultural mass production. The Bible could now be put into the hands of ordinary people to interpret as they saw fit, paving the way to the Reformation and the secular state.

"Packaged knowledge" could now cross boundaries of status, space, and time and break the bonds of family and caste. The old hierarchy gave way to the new corporate owners and governors of industrial society. Their power rests largely in their freedom to manage the industrialized process of story telling and to build mass markets for mass production through the mass distribution of symbols and advertising messages.

Eventually advertisers replaced nobility, church, and state as the patrons of the most popular of the arts, particularly radio and television. The public's monies (included in the price of advertised goods) are

# Popular Culture: Who Pays?

channeled through them to support corporate aims, sales, and powers.

The electronic wave that gathered strength with radio hit hard with television, engulfing and changing the contours of all aspects of popular culture. The chief characteristics of television are cradle-to-grave and nearly universal coverage; centralized, standardized, and ritualized production; and nonselective use. In addition, most elements of program production are centralized so that news, fiction, drama, documentary, talk, game, and other shows serve the same basic institutional purposes.

The First Amendment to the Constitution, designed to protect the public from an oppressive state government, became the principal shield of the new "private governments"--the three major broadcasting networks and their corporate sponsors--protecting them from public (as well as government) control of programming.

Television has become the functional equivalent of preindustrial religion, preaching its corporate message in every home. The modern nexus of power is not Church and State, but Television and State.

#### PAYING FOR OUR PROGRAMS

How do we pay for this?

Advertising costs, which are passed on to the American consumer, total \$36 billion annually--100 times the total gross budget of the United Nations.

Some 1,762 daily and over 7,500 weekly newspapers absorb nearly one-third of that amount. Television uses 20 percent of the total, and its share keeps rising, gradually squeezing older media out of the business.

Radio now gets less than 7 percent of the total advertising support and magazines less than 6, with outdoor, direct mail, and other outlets accounting for the rest.

TV programming is run by a few largely anonymous network executives who regularly assemble over 100 million Americans a day and extract from their pockets over \$30 million a day to pay for the advertising that supports the programs, the agencies, the broadcasters, the television set manufacturers, the repair people, and the electricity needed to run the set.

The power of television enables it to charge an average of \$100,000 per prime time commercial minute and up to a quarter of a million dollars for a one-minute commercial inserted into a movie like "Gone With the Wind"--and advertisers stand in line for the privilege.

Divided by audience size, these astronomical prices add up to an attractive "cost per thousand" (viewers) compared to other more selective--and selectively used--forms of mass communication and advertising.

Television also leads popular culture in terms of its concentration. It takes a big network to produce expensive shows and to take big

risks. The top 25 network advertisers pay over half of the three major networks' bills, with three giant soap companies alone paying some 14 percent of the total.

The rest of the money we spend for popular culture goes for books, movies, records, and sports, all of which now depend on broadcasting for transmission or promotion or both, but most of which--unlike broadcasting itself--can be also be bought directly by the consumer.

#### PUBLIC MONIES, "PRIVATE" MEDIA

Advertising-supported media create the bulk of popular culture. But their principal products--the products they sell for profit--are not culture; they are people, called audiences and sold to advertisers for a price.

The direct price the public pays for newspapers and magazines covers the cost of delivery. The advertisers pay the rest, but from money that, if not for special legislation, would have gone to the public treasury.

In other words, the public's own money is used to sell public audiences to the highest bidders. This is done in three principal ways.

1. All broadcasting stations are licensed by the Federal Communications Commission to operate the airways in the "public interest, convenience, and necessity" according to the law. In fact, they operate as businesses to make a profit, but the enormously profitable license to broadcast in the public domain is given away free of charge.

2. The advertising subsidy that supports and guides the cultural industry is extracted through a levy on the price of all advertised goods and services. Some call this private taxation without representation. The tax is hidden in the price of soap; I pay when I wash, not when I watch TV or read a magazine.

3. Congress made advertising a tax-deductible business expense, subsidizes the postal rates of printed media, and provides certain advantages for "failing" newspapers.

Without these direct contributions from the public treasury, "private" media would not be profitable, and probably could not exist at all.

#### CULTURAL SERVICE

Stripped of mystification, the "new religion" and other forms of mainstream popular culture operate on legislative and market mechanisms that channel public monies to private corporations to support "cheap" or "free" media as the cultural arms of business and industry.

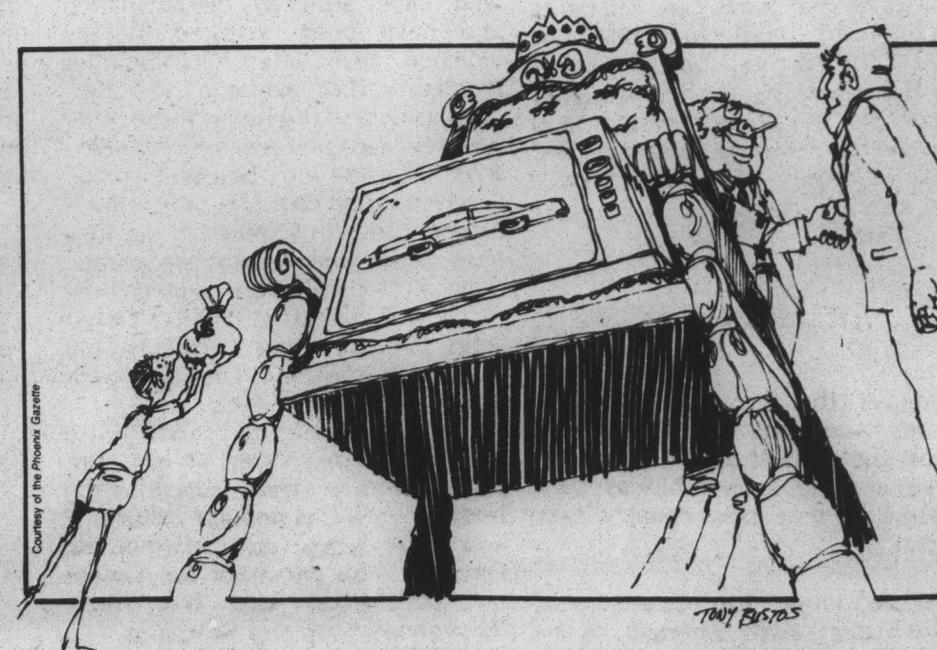
Since the marketing mechanism is concerned not just with popularity but with persuading large audiences to buy the goods and services advertised, the quality and diversity of the cultural service, and its relevance to the needs of many specific publics that make up the total community, cannot, therefore, be the chief criteria of most mass cultural production.

#### What of the future?

There are signs of tension and of pressure to loosen the hold of the corporate giants and the networks and to diversify the mainstream of popular culture, especially television. Citizen groups and public organizations are demanding greater responsiveness and protection of the public interest from all government--private as well as public.

Such broadening and democratization of popular cultural production would have the additional advantage of not selling the same fears, hopes, and styles of life to practically all of the people practically all of the time.

The views expressed in COURSES BY NEWSPAPER are those of the authors only and do not necessarily reflect those of the University of California, the funding agency, or the Panther Sentinel or Hartnell College.



"The old hierarchy gave way to the new corporate owners and governors of industrial society."

## Popular Culture

**Editor's Note:** This is the fourth in a series of 15 articles exploring "Popular Culture: Mirror of American Life." In this article, Ray B. Browne, Director of the Center for Popular Culture at Bowling Green State University, Ohio, traces some of the themes that have shaped our popular culture over the years. This series was written for COURSES BY NEWSPAPER, a program developed by University Extension, University of California, San Diego, and funded by a grant from the National Endowment for the Humanities.

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By Ray B. Browne

The strands of American popular culture have remained essentially the same from Colonial days to the present because they have always responded to and reflected life in this country.

Among the most important of these have been the sense that America was special, a belief in equality, a penchant for violence, and the concept of a melting pot. But above all has been the desire for entertainment.

From almost the earliest days, this cultural response was determined by the fact that this country was the

"New World." It held, for whites, at least, the promise of life, liberty, and the pursuit of happiness -- because, it was believed, God had willed that the people make it their "Promised Land," the place where their dreams could come true.

This attitude was strengthened through the years because the American genius for technological growth could work in a country politically amenable, incredibly rich in natural resources, and blessed with a generally moderate climate.

There have been changes in points of view and emphasis through the years, to be sure, as changing physical and intellectual conditions have modified the people's ways of life. But throughout the amalgam of the people, the political system, and the land has developed a general and constant "American point of view," with various themes that we call "The American Way of Life."

### A NATION APART

One of the strongest of these themes was an insistence from almost the earliest days -- when the Puritans came to worship as they pleased -- that this country was special.

People knew instinctively that "Americans" were different, as the 18th Century French philosopher Crevecoeur noted in "Letters from an American Farmer" (1782). Ben-

# Growth and Expansion

### RURAL VS. URBAN

Much popular culture in America has been centered throughout the years on a conflict between ruralism and urbanism, the country and the city.

The Revolutionary War forged a new nation, and the Civil War was fought so that, in the words of Lincoln's "Gettysburg Address" (1863), this "New Nation" should "not perish from the earth."

This same feeling of special mission justified, in the people's eyes, their drive across the continent as they pushed the Indian ever westward and took land from the Mexican. This sense of purpose also inspired the sacrifices necessary to "make the world safe for democracy" in two world wars. It is revealed today in President Carter's emphasis on upholding "human rights" throughout the world.

### EQUALITY FOR ALL

Belief in equality and equal opportunity for all has constituted a second, overriding theme in American popular culture. It was implied in the Mayflower Compact (1620), was stated explicitly in the Declaration of Independence and was guaranteed by the Constitution, though only after the addition of the Bill of Rights and the 13th, 14th and 15th Amendments.

It is the basis of the American Dream -- the belief that in this country one is free to achieve any goal, to accumulate wealth, to live in any life-style. The rise of the common man in national politics -- Davy Crockett to Congress in 1827, Jackson (the common man's candidate) to the Presidency in 1829, and Lincoln in 1861 -- was proof to many people of the Dream's reality.

Ironically and tragically, the Dream that has become reality to many WASP Americans has not been fulfilled for millions of others who have suffered discrimination and have been wracked by the violence that often accompanies inequality. For example, the Puritans assaulted the Indians and other whites -- the Quakers, for instance -- who disagreed with their philosophy. Discrimination could be seen continuing in the 19th Century in the "No Irish Need Apply" signs and songs, and in the campaign against the "Yellow Peril." The "Whites Only" signs over drinking fountains and toilets in the South did not disappear until the 1950s and 1960s.

But violence was not restricted to use against minorities. It has constantly been a major muscle in the body of American popular culture. It was always a grim companion on the Frontier. The penchant for violent physical action can be traced throughout American literature, but especially in Western novels, pulp magazines, comic books, television, and movies.

### ENTERTAINMENT

Perhaps the single most overriding theme in American popular culture from the 17th Century on has been the desire for entertainment. Though the Puritans opposed too much pastime activity, Americans generally have been not only hard-working but also hard-playing, encouraging all known kinds of diversion and creating others.

From the earliest Colonial days, jugglers, tumblers, parades, pageants, and celebrations flourished. The first permanent theater in America was built in New York in 1767. The Minstrel Show was well established by the time of the Civil War, and vaudeville by 1880. The girlie show, introduced in 1866, joined with the Minstrel Show and developed into the first musical comedy, "The Wizard of Oz" (1904), giving birth to one of our favorite forms of theater today.

Numerous other pastimes developed through the years. Magazines and "bestsellers" started in the 17th Century. Baseball and football began in the mid-19th Century. Dime novels started after the Civil War, comic strips at the turn of the present century, and comic books in the 1930s.

Wister's "The Virginian" (1902) set the pattern for Western fiction, detective stories, "Created" by Edgar Allan Poe, came of age in the pulp magazines of the 1920s and 1930s, and science fiction began with Poe.

Music came with the Colonists, and proliferated and diversified into the numerous kinds with us today. By the 1890s, a movie industry was born. After 1920 radio became a saturating element in our culture, to be superseded by television after 1947.

Our popular culture reflects the American experience and our strong drive to democratize our society.

Though we may rightly despise some aspects of it, on the whole we ought to take pride in it as a rich expression of our democracy. For, to paraphrase Pogo, we have created this culture and it is us.

**NEXT:** Robert Sklar, Chairman of the Department of Cinema Studies at New York University, discusses "Hollywood: The Dream Factory."



"One of the strongest of these themes was an insistence from almost the earliest days . . . that this country was special."



BY ROBERT SKLAR

**Editor's Note:** This is the fifth in a series of 15 articles exploring "Popular Culture: Mirror of American Life." In this article, Robert Sklar, Chairman of the Department of Cinema Studies at New York University, discusses the role of movies as purveyors of dreams and spectacles. This series was written for COURSES BY NEWSPAPER, a program developed by University Extension, University of California, San Diego, and funded by a grant from the National Endowment for the Humanities.

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### Hollywood!

The studio sound stages are empty, the props and costumes auctioned, the back lots turned into office buildings. The Garden of Allah and Romanoffs are gone, part of Hollywood Boulevard a sleazy strip of adult bookstores and fast-food restaurants.

But the place retains its magic aura. The tourists come all the same, look at the old-time stars' footprints at the Chinese Theatre, buy the maps that guide them past the present day stars' homes.

Though a shadow of its former self, Hollywood still holds a firm grip on the public imagination as the popular culture capital of America -- indeed, of the world.

The Dream Factory, they called Hollywood in its heyday. Every week, 10 or more films came off the studios' assembly lines.

For decades movies made in Hollywood dominated the world's screens.

### All that has changed.

Television arrived. Political controversy in the 1940s disrupted the old Hollywood. A federal antitrust suit brought about a restructuring of the movie companies. Attendance dropped, then production.

From a weekly habit, moviegoing became an event, like going to the theater. People began to think of movies less as part of popular culture more as one of the arts.

The Dream Factory shifted to the small screen. Television producers took over some of the old studios. Their programs reach far more viewers than the movies did even at the height of their success. On television, Hollywood's products are more popular than ever.

### PURVEYORS OF DREAMS

But movies still fulfill a unique role as purveyors of dreams to a popular audience. Even today, Hollywood's glamorous attraction derives more from movies than from television. Our feelings about current films are passionately formed and avidly debated.

Movies occupy a much more central place in contemporary popular culture than simple numbers would indicate.

The reasons for this are partly

# Hollywood: The Dream Factory

psychological. Our reactions are shaped by our personal histories, our cultural backgrounds, even our momentary moods -- what pleases us one day may be distressing the next, or the reverse.

Nevertheless, some aspects of moviegoing seem to have a common impact.

As we sit in the darkened theater, watching larger-than-life-size figures moving freely through time and space, we may easily enter into a dreamlike state. We feel a sense of heightened power and awareness, and a close identification with the heroes and heroines on the screen.

In real life our dreams are often troubled. Movies, with their fictional plots, can provide emotionally satisfying resolutions -- an underdog's triumph, a wrong righted, a true love fulfilled.

When this happens, we walk out of the theater with that familiar "bigger-than-life" feeling of well-being. A recent film that gave audiences that experience was the Academy Award-winning "Rocky," the story of an Italian-American club boxer who gets a crack at the heavyweight title.

### HISTORICAL ROLE

The roots of our attachment to movie heroes and heroines also lie in the specific way movies became a part of our cultural life early in this century.

When movies became part of the American scene around 1900, they were looked down upon by the comfortable classes. Movies found their first audience in the big city working class districts and immigrant ghettos, where it cost only a nickel to see their flickering images in hot, rank storefront theaters.

The silent movies were accessible to the polyglot audience of Eastern and Southern European immigrants as language-based entertainment, such as theater and magazines, was not.

The newcomers, faced with the task of shaping a culture from their old country origins and their new urban setting, discovered new heroes and heroines in the movie players.

Actors and actresses were not simply characters in a filmed story. They were people the audience saw week after week, striving through the different conventionalized plots to gain success or romance, some small, secure foothold in pursuit of the American dream.

Familiar faces, such as those of Mary Pickford and Lillian Gish, served as surrogates for the immigrant audience, achieving a triumph one week, suffering tragedy the next. Though film players were anonymous, the working class public recognized its favorites. Enterprising producers, themselves immigrants who learned the trade operating nickelodeon theaters, began to promote the favored players into stars.

Throughout the history of Americans movies, the beguiling and

emblematic images of the stars have given the medium its pervasive and lasting power as a force in popular culture.

### MEETING AUDIENCE NEEDS

The needs of that early working class audience also fundamentally shaped motion picture content. Seeking release from their toils, moviegoers liked to laugh, to be amazed, shocked, titillated. The moviemakers provided their viewers with large doses of comedy, science and horror fantasy, Western and urban violence, and sexual innuendo.

By World War I most of the major movie companies were run by immigrant entrepreneurs, such as Adolph Zukor and William Fox, who had sprung from the same urban ghettos where the movies first showed their popular potential.

These men were the "moguls" and "tycoons" of later legend.

Although some immigrants, such as newspaperman Joseph Pulitzer, had previously risen to prominence in the communications field, the movies were the first medium of popular culture that seemed to be broadly controlled by people who did not share the ethnic and religious backgrounds of the traditional cultural elites.

With their upstart producers and indecorous content, the movies were for a long time -- and indeed in some places still are -- regarded by many Americans as a disreputable and unsafe form of entertainment, providing access to false values and ideals, contributing to juvenile delinquency, sexual promiscuity, and other social ills.

For some years a number of states and municipalities precensored movies before they were allowed to be shown. Following a threatened boycott of theaters by the Roman Catholic organization, the Legion of Decency, the movie industry from the 1930s to the 1960s strictly enforced a production code. Over the past decade it has simply rated movies for their suitability for young viewers.

### FANTASY IMAGES

Despite such criticisms and controls, movies expanded steadily in importance in American popular culture for half a century. The view of America they presented was attacked as unrealistic, but the producers realized that their fantasy images of American life were exactly the point of their success.

The movies have never offered a full and rounded portrait of American society on the screen.

Rather, this most characteristic feature has been their presentation of extremes -- extremes of wealth and glamour, of violence and action. Think of the great movie names, such as Garbo, Hepburn, Bette Davis; Cagney, Bogart, John Wayne. The lure of their pictures and performances has been their capacity to take us out of our own lives and into distant and exotic world -- the Park Avenue penthouse, the underworld hideout, the Western frontier.

"A Star Is Born" and "King Kong," recent remakes of motion picture classics, have reemphasized the appeal both to audiences and producers of extremes of glamour and exotic violence.

Nevertheless, the movies have also portrayed a counterbalancing image of social harmony -- the traditional American ideal of happiness achieved through family and community. The "Andy Hardy" series of the 1930s and 1940s, starring Mickey Rooney, offered one of the most long-lasting and successful versions of this social ideal.

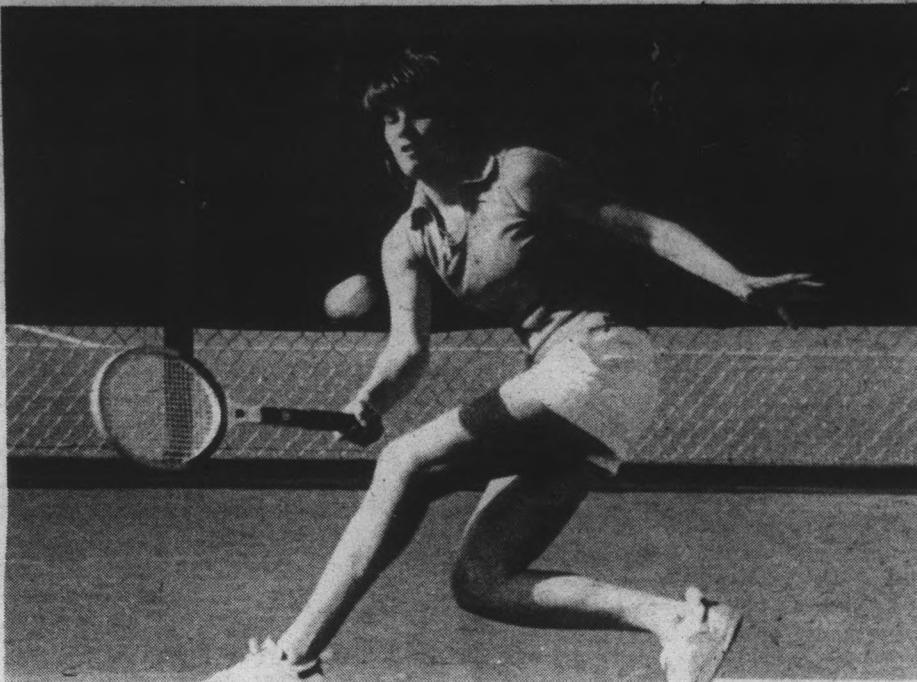
Since the rise of television and the subsequent decline of motion picture attendance, the movies have less and less often tried to present this balancing social theme. The most successful recent movies -- "Jaws," "The Godfather," "Star Wars" -- have been closer to the extreme.

The movies today are preeminently a popular culture medium of spectacle, and have left to television the opportunity and challenge of creating images of who we are now.



"As we sit . . . watching larger-than-life figures moving freely through time and space, we may easily enter into a dreamlike state."





Darlene Harte steps to her right for a forehand stab against Gail Green of Cuesta on Feb. 22. Harte beat Green in straight sets, 6-3, 6-3.

--photo by Mark Wilkes

## Netters open Conference

by Mary Smith

The Hartnell tennis teams will open Coast Conference action today with the men meeting Gavilan here, and the women travelling to Gilroy.

On Feb. 23, the women made up their rained-out contest with Santa Barbara City College, and were shut out 10-0.

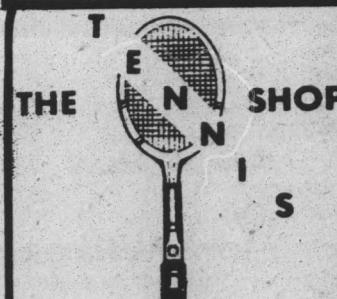
Linda Lore came close to a victory, but fell to Cindy Doell 7-5, 5-7, 6-4.

The women won on Feb. 22 over Cuesta 5-1. Darlene Harte defeated Gail Green 6-3, 6-3; Pam Edwards came from behind to beat Annette Roseth 2-6, 6-2 6-0; and JoAnn Alesna beat Vickie Hall in straight sets 6-3, 6-0.

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In doubles against the Cougars, Harte/Alesna defeated Green/Ross 6-0, 6-1, and Edwards/Matelli beat Hall/Bland 6-4, 6-3.

The men also defeated Cuesta on Feb. 22, 5-1.

Tim Moore defeated Mike Ronan 0-6, 7-6, 6-2; Mark Emmerson beat John Scheller 6-1, 7-5; and Joe Urabe came back to defeat Robert Allsberry 4-6, 6-1, 6-2.

In doubles competition, the Urabe brothers beat the Cougars' Ronan/Bean team in straight sets 6-4, 6-3; and Emmerson/DeMateo defeated Scheller/Allsberry 6-4, 7-5.

The men and women were to meet Merced on Feb. 24, but the Blue Devils did not have Hartnell listed on their schedule. The match will be made up on March 29.

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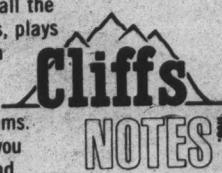
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## Baseballers waxed; streak snapped

The Hartnell baseball team, after consecutive victories over Modesto, West Hills and Menlo, dropped a non-Conference game to Cuesta College 10-2 Feb. 25 at San Luis Obispo.

The Panthers take on Ohlone here today at 2:30.

Mike Micheli started the game, surrendering two runs in three innings. He walked two, allowed two hits and struck out one Cougar.

Daryl Sinclair came on to relieve in the fourth and was greeted with six runs off Cougar bats in one inning, and seven in the three innings he pitched. Sinclair allowed nine hits and walked one.

Hartnell scored one in the seventh

## Women fall twice, "shock" Monterey

The Gavilan Rams women's softball team scored a run in the eighth inning for a 4-3 victory over Hartnell after the Panthers had come up with one of their own in the bottom of the seventh to tie the game and send it into extra innings.

With a loss and a "shock" in the past week, Hartnell's two and two women softballers face Cabrillo at 3 p.m. here today and Ohlone at Fremont at 3 p.m. Tuesday.

The loss was to Chabot, a 17-11 victim Feb. 16 but a 12-6 victor Feb. 21. A bright spot for Hartnell in the loss was Robin Rianda's hitting, with a double and triple.

The "shock" was a 10-1 scrimmage victory over Monterey Peninsula College there Feb. 24.

and eighth innings. Dennis Gilbert doubled in the seventh and scored on Ed Richards' single.

In the eighth, Dan Camacho singled and came home on a double by Mike Chernetsky.

Out of the Panther lineup were third baseman Bob Mendiola and catcher Carlos Espino, both due to injuries. Camacho filled in at third, where he played at Alisal High School when not pitching, instead of his usual Designated Hitter spot. Sophomore Fred Ledesma picked up the catching chores.

The Panthers are 5-5 overall on the season and 1-0 in Coast Conference play.

## Basketball [Cont. from pg. 9]

Hartnell could not capitalize on the possession, but Wilbert Williams came up with a clutch steal and scored to tie it at 69.

Gavilan had a chance to tie with 1:31 remaining when Herb Albert got a rebound. But his foot slipped, nearly causing a traveling violation, and his desperation 'round-the-back pass attempt went out of bounds.

Hartnell went into the contest with only seven players in uniform. Albert Williams and Mike Weal were both absent in deference to the flu, and to make matters worse, Jerry Wright fouled out with 10:41 still to play, after scoring 12 points and grabbing six rebounds.

Coach Wilkins indicated he didn't mind the Rams' stall technique (at one point, they froze the ball for nearly three minutes). "We needed the rest," he said.

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Hartnell basketball coach Len Wilkins indicates to his players where the basket is.



## The flamboyant Len Wilkins

by "Doc" Moseley  
Sports Editor

Ask the typical fan who the most eruptive coach in the basketball world is. Chances are, the answer will be Tom Heinsohn, former Boston Celtics head coach.

That's a reasonable response. Heinsohn's technical fouls, if stacked on index cards, would have Julia Child's recipe boxes overflowing. Besides, what other coach has ever been ejected from a bar?

However, the typical fan who would give Heinsohn's name has probably never seen a Hartnell game with Len Wilkins in action.

Apparently a religious man, Wilkins' favorite saying is "Jeeesus Christ!", uttered whenever the Panthers commit a turnover or an official's call goes against them. Often, upon offering this "prayer," he will look heavenward and raise his hands as if to say, "You think You got a tough job?"

"Hmmm...I wonder if we can pick up Julius Erving's option..."

After the game, Wilkins is a most personable man, always willing to give credit where credit is due. And if the Panthers were on the long end of the final score, you can bet your first-born he'll say, "It's a win."

The eternal sentry, keeping watch over his flock.



(Below) "Jeeesus Christ, what kinda call was that!" (Right) ...and the agony of defeat.



All photos  
by  
Mark Wilkes

# calendar

**March 3**

"Tapping Community Resources," workshop, Hartnell Board room 8:30 a.m. Fee - \$15.

Baseball, Ohlone, 2:30 p.m.

Men's Tennis, Cavilan, 2 p.m.

"Signals," Performing Arts Center, 8 p.m. Tickets - \$2. For more information contact Community Services.

Baseball, Los Medanos, noon.

Track, Coast Conference Relays.

**March 4**

Child Abuse Prevention Conference, Performing Arts Center, \$8. For more information contact Hartnell Community Services, 758-1221.

"New Directions for Men," a workshop, Merrill Hall, 12:30 p.m. Fee - \$7 general, \$5 students and Golden Card holders. For more information contact Community Services.

**March 7**

Women's Tennis, Skyline, 2 p.m.

**March 8**

Steinbeck Country Excursion, Hartnell Unit 2, 8:30 a.m. - 5:30 p.m. Fee - \$14.

**March 10**

Baseball, Cabrillo, 2 p.m.

## 10-speed bike, other prizes to be given away by HAVE

A 10-speed bike will be given away in a drawing sponsored by the Hartnell Active Voluntary Effort (HAVE). The drawing will be held on March 9 at 11:15 a.m. in the cafeteria patio.

Tickets are good for a \$1 off on a pizza.

Other prizes to be given away are a TV video game (3 games in one), dinner and show for two at the Studio Theatre in Carmel, and seven other prizes valued from \$5 to \$25.

Proceeds will be divided between

the Enabler Program and a donation to be given to the Early Childhood Education scholarship fund. The enabler program will receive a new tape recorder for blind students.

The "Magic Bus" project sponsored by the Department of Social Services for recreation transportation for residential care homes will also receive a donation.

The HAVE office is relocated in the Career Center. For further information on the drawing, call HAVE, ext. 282.

# Get Ready



## A.C.T. Testing Schedule

### Test Date.

April 1, 1978, (Last day to apply--

March 3, 1978)

June 17, 1978, (Last day to apply--

May 19, 1978)

## S.A.T. Testing Schedule

### Test Date.

June 3, 1978, (Late Registration--

May 12, 1978)

May 6, 1978, (Late Registration--

April 14, 1978)

## English Diagnostic Exam

### Hartnell College

The English Diagnostic Exam for summer and fall 1978, will begin April 17, 1978, until further notice.

## College Transfers Proficiency Examination

1. Be alert to college representatives coming to Hartnell's campus.
2. There will be open house invitations for many four-year colleges beginning in March, April, and May. Try to attend the campus you plan to transfer to.
3. A.A. Degree and/or General Education Evaluation. You must file an application for both the A.A. Degree and General Education Evaluation to be sure you have fulfilled all the requirements.
4. Financial Aid, Housing-Followup on there areas of the campus you are planning to attend.

## California High School

The certificate awarded by the California State Board of Education to those who pass the CHSPE is equivalent by law to a high school diploma.

Registration deadline for the March 18, 1978, test is February 22, 1978.

Registration deadline for the June 10, 1978, test is May 17, 1978.

Information Bulletin with registration form may be obtained from your guidance counseling office or public library.